



N° 22838

P. M. 1. 75

Propriété pour tous pays  
**MAYENCE, LES FILS DE B. SCHOTT**  
Londres, Schott & C<sup>ie</sup> Paris, Maison Schott. Bruxelles, Schott frères  
Ed. Kegan Paul Musique de la Cour

# COMPOSITIONS POUR PIANO.

## L. BRASSIN.

Bluette . . . . .	1 25	Op. 12. Grandes Etudes de concert.		Op. 21. 6 Morceaux de Fantaisie.	
Grand Galop fantastique . . . . .	2 —	N° 6. En Si-min. (H-moll) . . . . .	1 25	En 3 Suites, chaque	1 75
Valse-Caprice . . . . .	1 75	7. En Fa-dièze (Fis) . . . . .	1 25	Op. 22. 3 <sup>me</sup> Grande Polonaise . . . . .	1 75
Le Chant du soir. Nouvelle Edition	1 50	8. En Fa-dièze min. (Fis-moll) . . . . .	1 25	Op. 27. Chœur des Soldats de l'opéra Faust	
Le Ruisseau . . . . .	1 50	9. En La-b (As) . . . . .	1 25	de Gounod, Transc. de concert	2 —
Aux Bords de la Mer, Nocturne	2 —	10. En La (A) . . . . .	1 25	1 <sup>re</sup> Grande Polonaise . . . . .	1 75
Prière . . . . .	2 —	11. En Mi-b min. (Es-moll) . . . . .	1 50	3 <sup>me</sup> Valse-Caprice . . . . .	2 25
2 <sup>me</sup> Valse-Caprice de concert . . . . .	1 75	12. En Ut-min. (C-moll) . . . . .	2 —	3 Morceaux d'après Scarlatti . . . . .	2 —
Grandes Etudes de concert.		Op. 13. Rêverie pastorale . . . . .	1 50	(Scherzo — Andante — Capriccio).	
En 4 Suites, chaque	4 25	Op. 14. Mazurka de salon . . . . .	1 50	Aus R. Wagner's Ring des Nibelungen,	
Séparément:		Op. 15. Les Adieux . . . . .	1 50	frei übertragen:	
N° 1. En La-b (As) . . . . .	1 75	Op. 16. 2 <sup>d</sup> Galop fantastique de concert	2 75	N° 1. Wallhall . . . . .	1 75
2. En Mi-b min. (Es-moll) . . . . .	1 50	Op. 17. Célèbre Nocturne . . . . .	1 25	2. Siegmund's Liebesgesang . . . . .	1 50
3. En Ré-b (Des) . . . . .	1 75	Op. 18. 2 <sup>me</sup> Grande Polonaise . . . . .	1 50	3. Feuerzauber . . . . .	1 75
4. En La-b (As) . . . . .	1 25			4. Der Ritt der Walküren . . . . .	2 75
5. En Si (H) . . . . .	1 50			5. Waldweben . . . . .	2 —

## G. SGAMBATI.

Prélude et. Fugue . . . . .	3 —	Op. 15. Concerto pour Piano et Orchestre,		Op. 20. 3 Notturmi . . . . .	3 —
2 Etudes de concert.		arrang. pour deux Pianos par		Séparément:	
N° 1. En Ré-b (Des) . . . . .	1 25	l'auteur . . . . .	9 50	N° 1. En Si-min. (H-moll) . . . . .	1 50
2. En Fa-dièze min. (Fis-moll) . . . . .	1 75	Op. 16. Symphonie (Ré-maj.) pour Or-		2. En Sol (G) . . . . .	1 25
Fogli volanti, Album . . . . .	4 —	chestre, arrangée à 4 mains par		3. En Do-min. (C-moll) . . . . .	1 75
Romanza.		l'auteur . . . . .	10 75	Op. 21. Suite en Si-min. (H-moll) . . . . .	5 —
Canzonetta.		— Sérénade de la Symphonie, trans-		Séparément:	
Idillio.		crite pour Piano seul par l'auteur	1 50	N° 1. Prélude . . . . .	2 —
Marcia, Humoresque.		Op. 17. Scherzo du Quatuor, arr. à 4		2. Valse . . . . .	1 50
Vecchio Castello, Croquis.		mains par E. Humperdinck . . . . .	2 75	3. Air . . . . .	1 50
Epanouissement.		Op. 18. Quattro Pezzi.		4. Intermezzo . . . . .	1 50
Combattimento.		N° 1. Preludio . . . . .	1 50	5. Etude mélodique . . . . .	2 —
Campane a Festa, Epitalamio.		2. Vecchio Minuetto . . . . .	1 25	Op. 23. Pièces lyriques . . . . .	3 50
Gavotte en La-b min. (As-moll) . . . . .	1 25	3. Nenia . . . . .	1 50	Rapelle toi!	Do-do
Id. Edition simplifiée en Sol-min.		4. Toccata . . . . .	2 —	A la Fontaine.	Ländler
(G-moll) . . . . .	1 25			Vox populi.	Gigue

## J. DE ZAREMBSKI.

Op. 7. Trois Etudes de concert.		Op. 11. Polonaise triomphale à 4 mains . . . . .	2 75
N° 1. En Fa-min. (F-moll) . . . . .	1 25	Op. 12. Divertissement à la Polonaise, 2 Mor-	
2. En Sol-min. (G-moll) . . . . .	1 75	ceaux à 4 mains.	
3. En Sol (G) . . . . .	1 25	N° 1. Andante . . . . .	2 25
Op. 8. Mazurka de concert . . . . .	1 75	2. Allegro . . . . .	2 50
Op. 9. Fantaisie polonaise . . . . .	1 75	Op. 13. Les Roses et les Epines, 5 Impro-	
Op. 10. Polonaise mélancolique . . . . .	2 75	visations . . . . .	3 75

## B. SCHOTT's SÖHNE, MAYENCE.

SCHOTT & Co.  
LONDON.

Paris: Editions Schott.



SCHOTT FRÈRES.  
BRUXELLES.



N° 22838

P. M. 1. 75

Propriété pour tous pays.

<b>LONDRES</b> <b>SCHOTT &amp; C<sup>o</sup></b> 157 & 159 Regent Street.	 	<b>MAYENCE</b> <b>B. SCHOTT'S SÖHNE</b> Weinergarten 5
<b>BRUXELLES</b> <b>SCHOTT FRÈRES</b> Montagne de la Cour		<b>PARIS</b> <b>EDITIONS SCHOTT</b> Boulevard Malesherbes (40 Rue d'Angoulême)

Printed in Germany.



# SOUVENIR DES ARDENNES.

MAZURKA

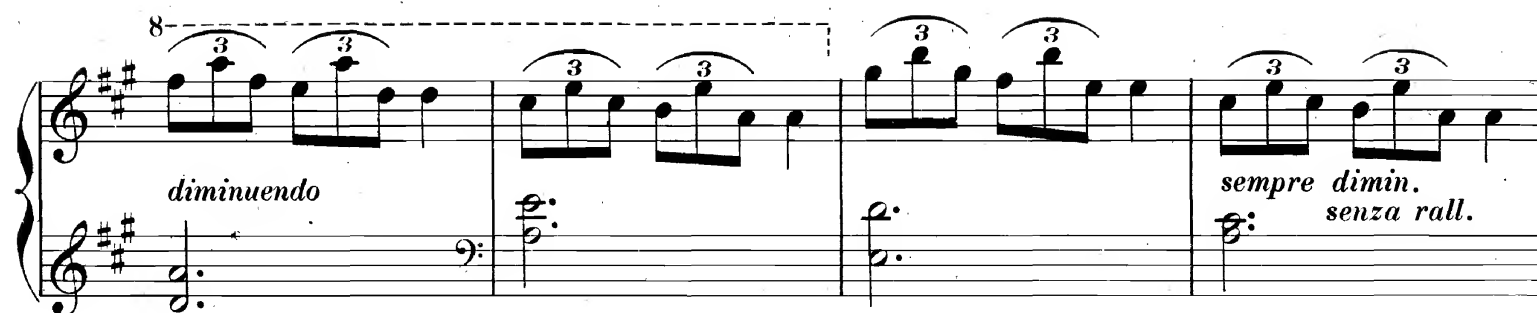
par

L.M. Gottschalk.

Tempo di Marzurka.

PIANO.

The musical score is written for piano and consists of four systems of music. The first system begins with a forte (*f*) dynamic and a tempo marking of "Tempo di Marzurka." The second system includes a "leggiere" (light) marking. The third system continues the melodic and harmonic development. The fourth system concludes the piece with a final cadence. The score features various musical notations including treble and bass staves, key signatures (two sharps), time signatures, dynamics, articulation marks, and fingerings.



diminuendo

sempre dimin.  
senza rall.

This system contains two staves. The upper staff features a series of eighth-note triplets, with a bracket and the number '8' above the first two measures. The lower staff has a few notes and rests. The key signature is two sharps (F# and C#).



*p*

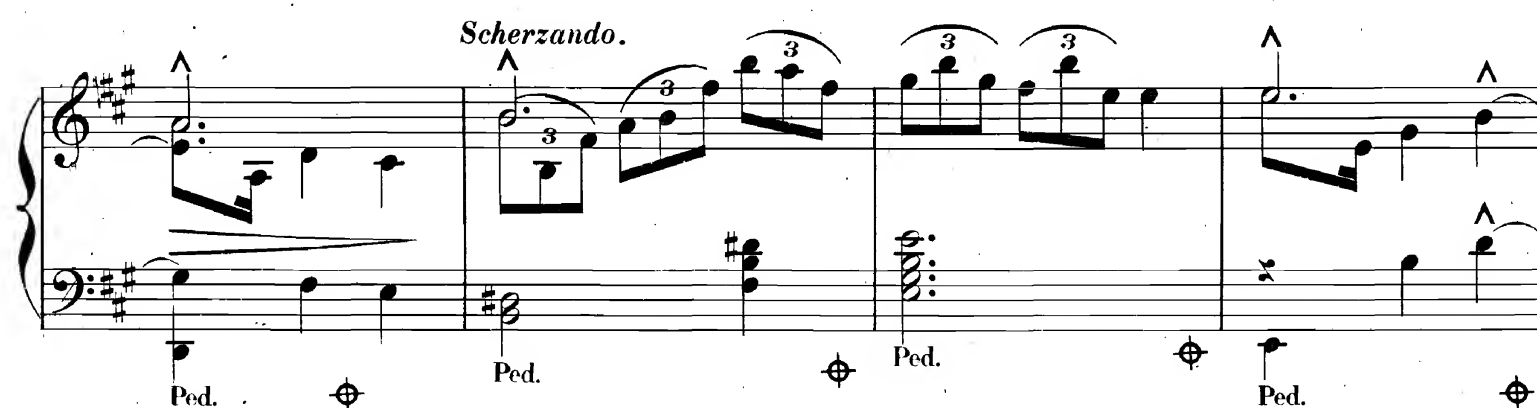
1

*pp*

*mf*

Ped.

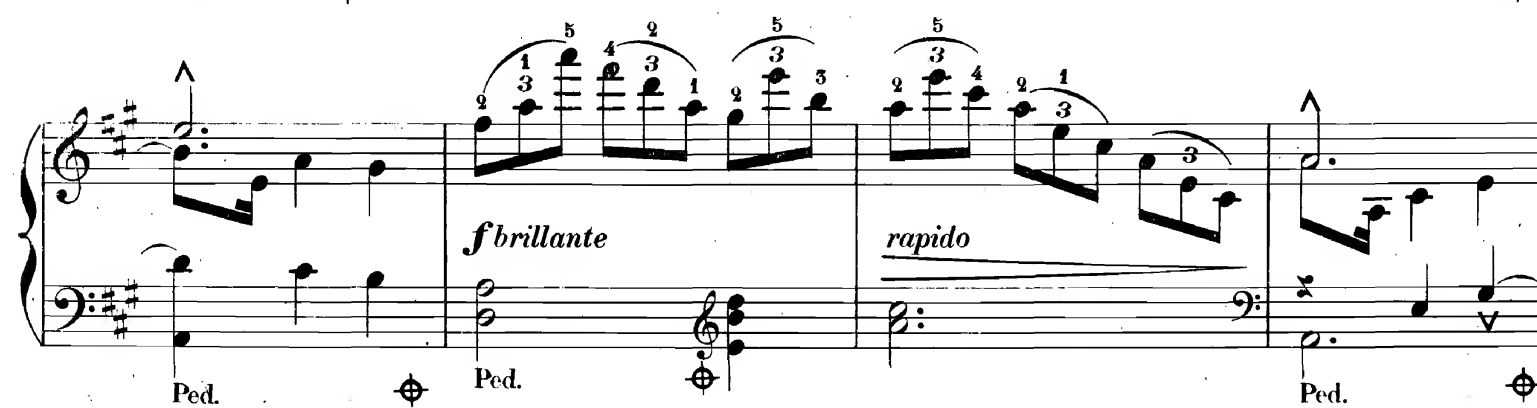
This system contains two staves. The upper staff has eighth-note triplets and rests. The lower staff has a few notes and rests. The key signature is two sharps. Pedal markings are present at the end of the system.



*Scherzando.*

Ped.

This system contains two staves. The upper staff has eighth-note triplets and rests. The lower staff has a few notes and rests. The key signature is two sharps. Pedal markings are present at the end of the system.

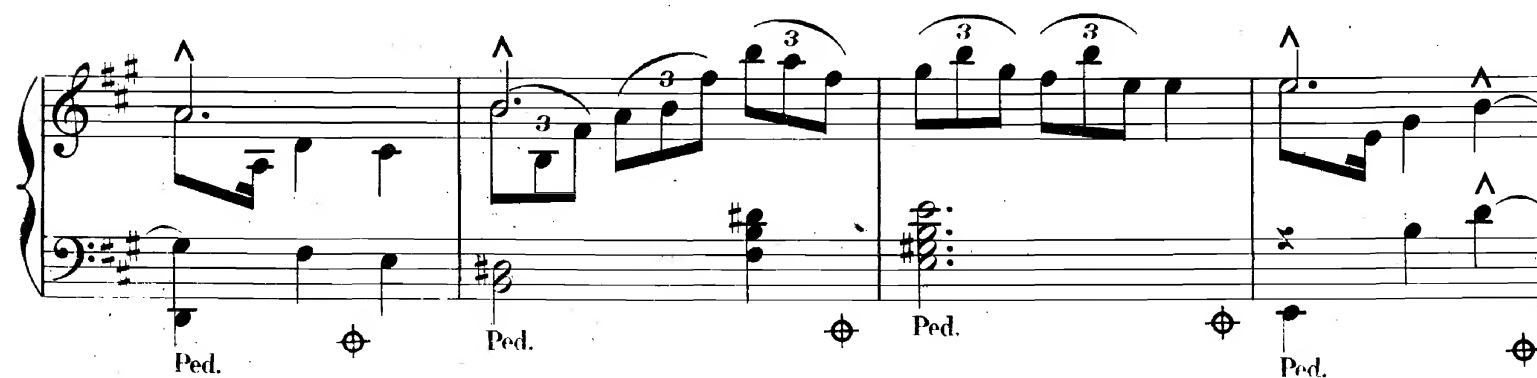


*f* brillante

*rapido*

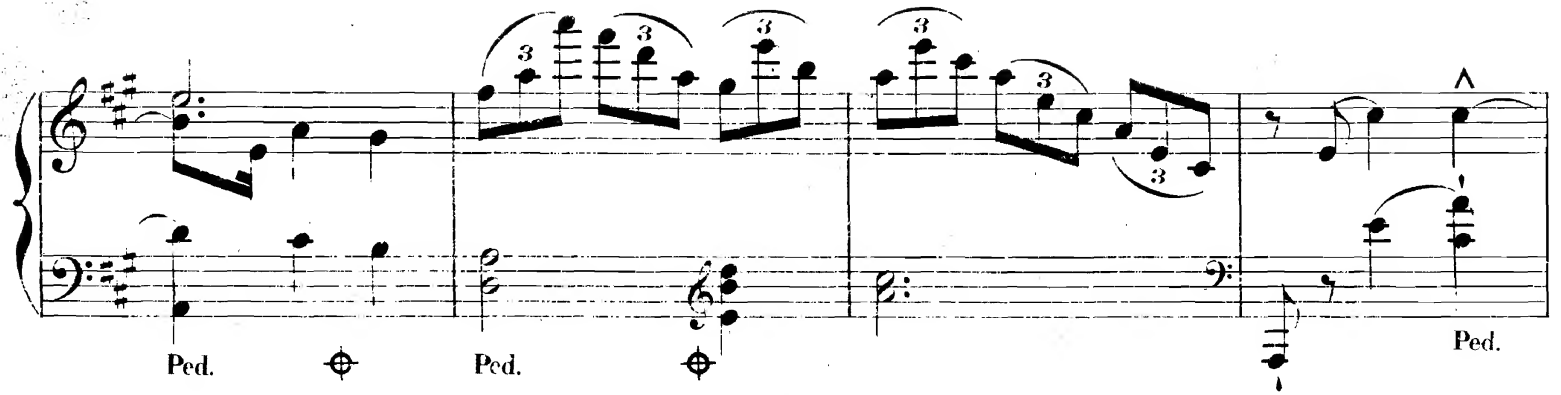
Ped.

This system contains two staves. The upper staff has eighth-note triplets and rests. The lower staff has a few notes and rests. The key signature is two sharps. Pedal markings are present at the end of the system.

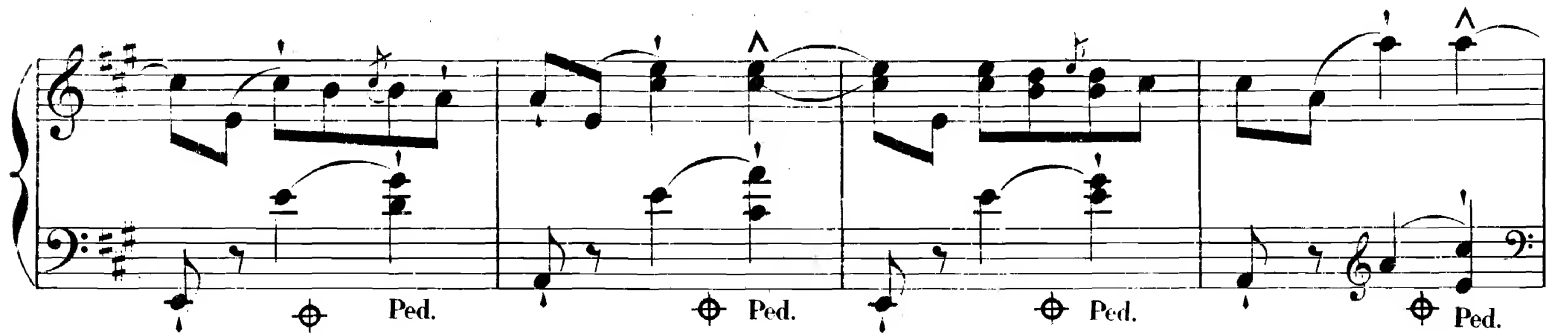


Ped.

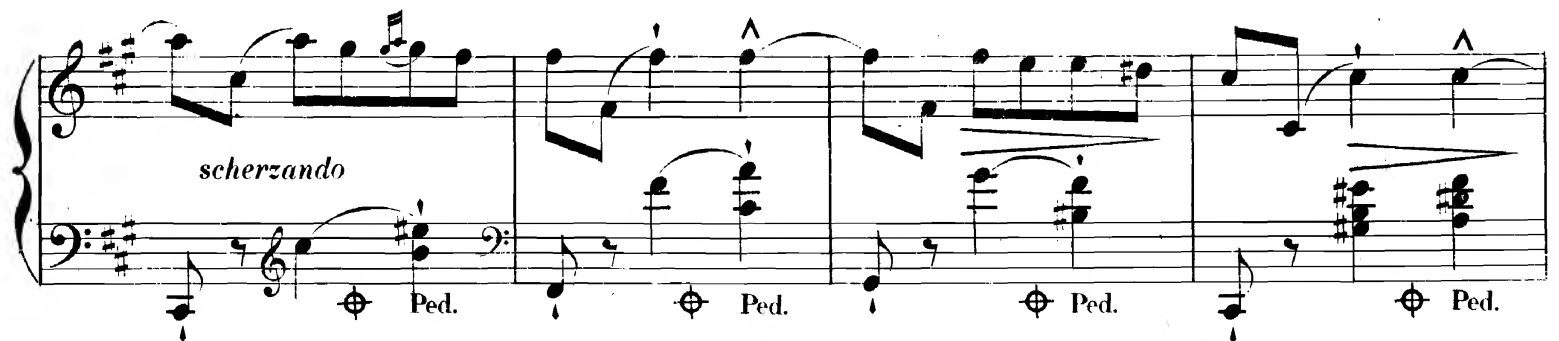
This system contains two staves. The upper staff has eighth-note triplets and rests. The lower staff has a few notes and rests. The key signature is two sharps. Pedal markings are present at the end of the system.



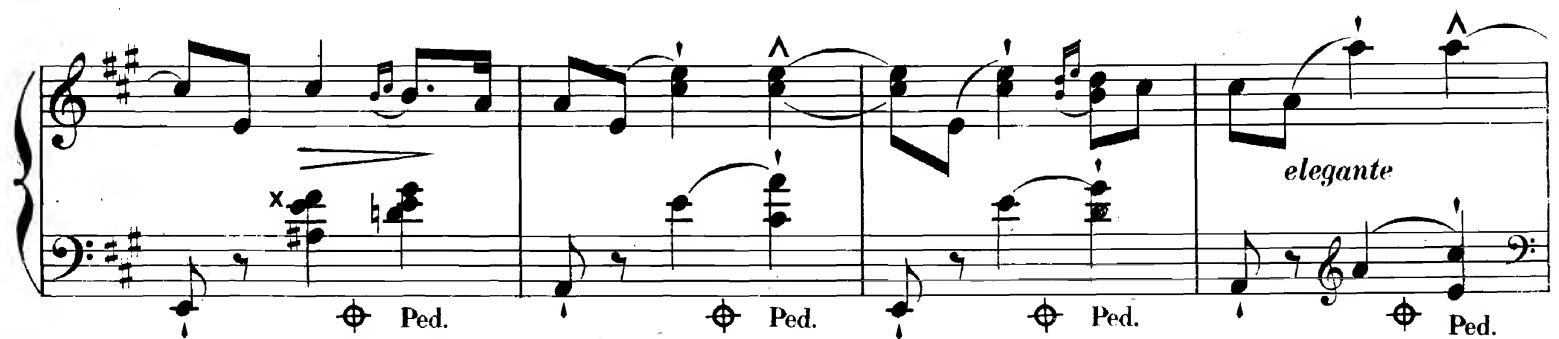
First system of musical notation. The treble staff features a series of triplet eighth notes in the right hand, while the left hand plays a steady eighth-note accompaniment. Pedal markings are present at the beginning and end of the system.



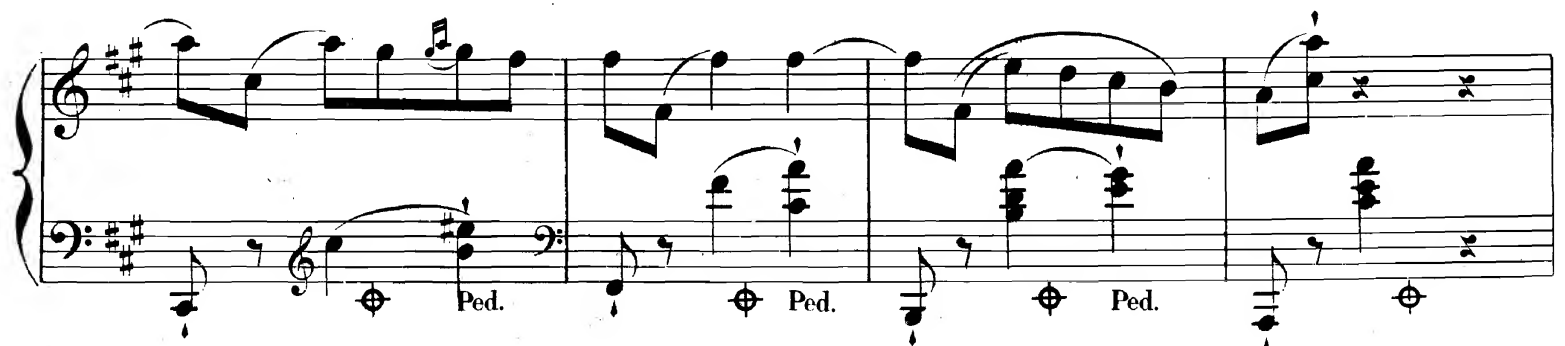
Second system of musical notation. The right hand continues with melodic lines and some triplet figures, while the left hand maintains the accompaniment. Pedal markings are placed at the end of each measure.



Third system of musical notation. The tempo/mood marking *scherzando* appears in the left hand. The musical texture continues with similar patterns. Pedal markings are present at the end of each measure.



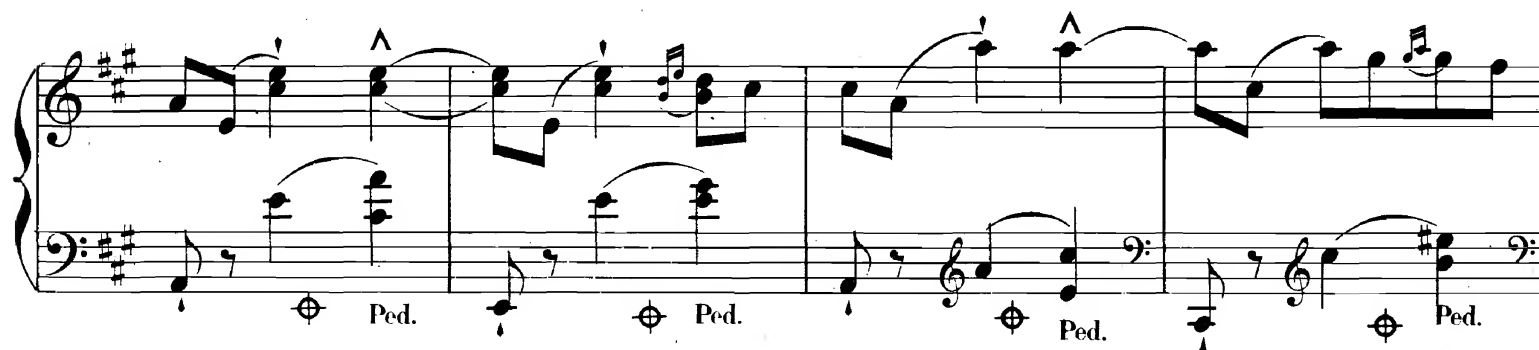
Fourth system of musical notation. The tempo/mood marking *elegante* appears in the right hand. The musical texture continues with similar patterns. Pedal markings are present at the end of each measure.



Fifth system of musical notation. The musical texture continues with similar patterns. Pedal markings are present at the end of each measure.



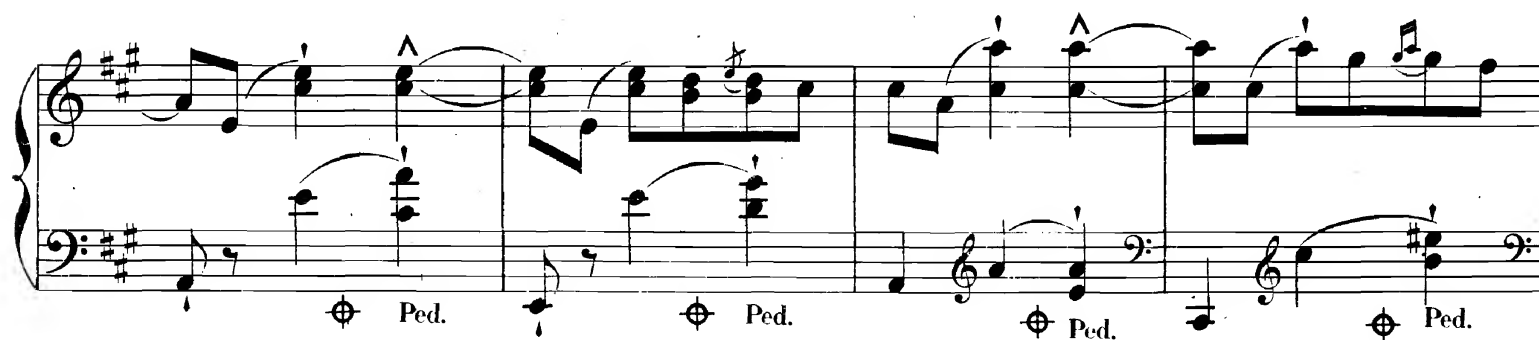
First system of musical notation. The treble clef staff begins with a *pp* dynamic marking. The bass clef staff contains five measures, each with a "Ped." instruction and a pedal symbol (a circle with a cross) indicating the start of a pedaled note.



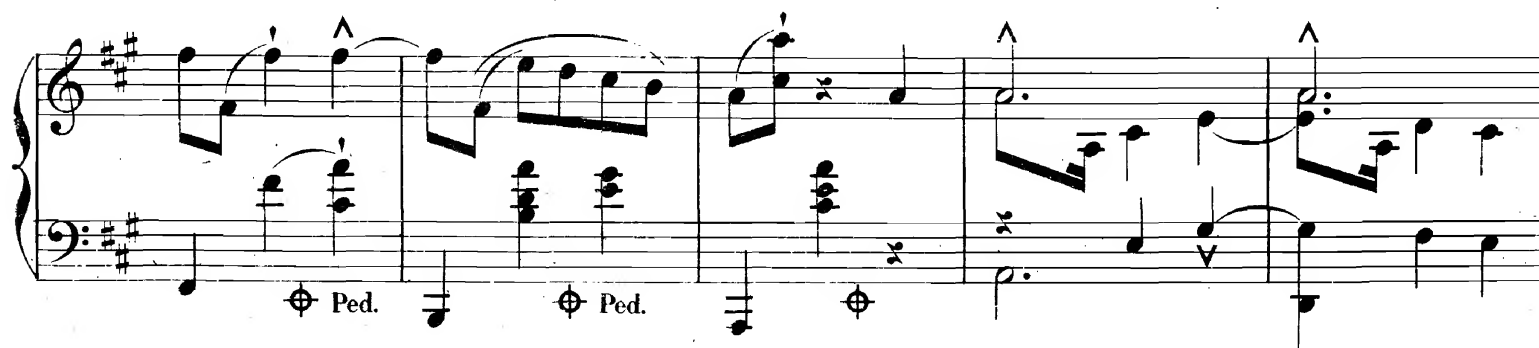
Second system of musical notation. The treble clef staff contains five measures with various melodic lines and slurs. The bass clef staff contains four measures, each with a "Ped." instruction and a pedal symbol.



Third system of musical notation. The treble clef staff contains five measures with melodic lines and slurs. The bass clef staff contains four measures, each with a "Ped." instruction and a pedal symbol.



Fourth system of musical notation. The treble clef staff contains five measures with melodic lines and slurs. The bass clef staff contains four measures, each with a "Ped." instruction and a pedal symbol.



Fifth system of musical notation. The treble clef staff contains five measures with melodic lines and slurs. The bass clef staff contains four measures, each with a "Ped." instruction and a pedal symbol.



*Con spirito.*

cre - scen - do

Ped. Ped. Ped. Ped.

*legato  
grazioso*

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

*tr tr*

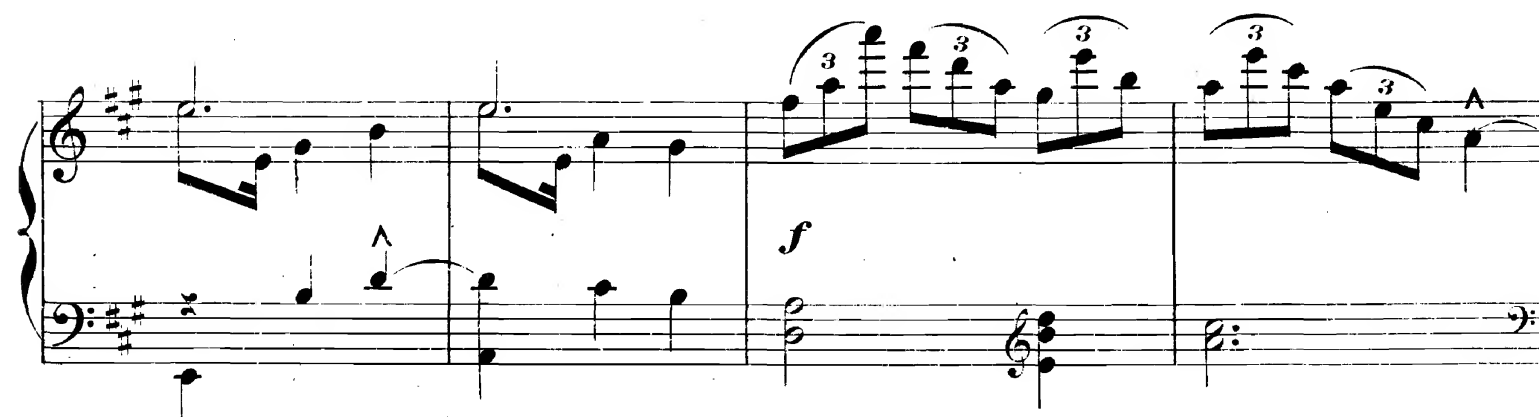
*rapido*

Ped.

Tempo I°



First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The tempo marking "Tempo I°" is above the first measure. The first measure has an accent (^) over the first eighth note. The second measure has an accent (^) over the first eighth note. The third measure has a forte (f) dynamic marking and a triplet of eighth notes. The fourth measure has a triplet of eighth notes. The bass line consists of quarter notes and rests.



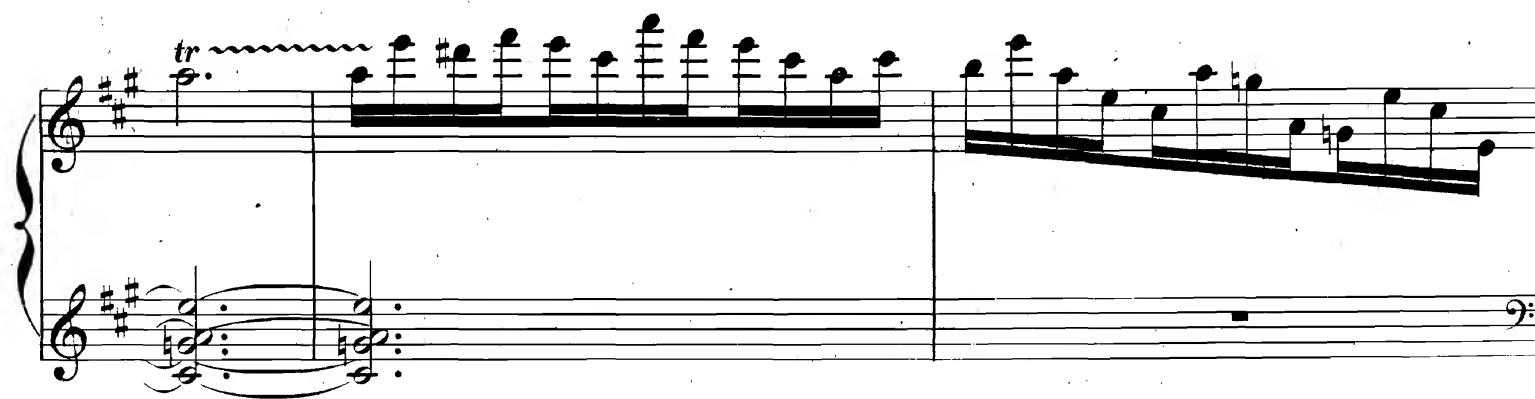
Second system of musical notation, measures 5-8. The key signature is two sharps (F# and C#). The first measure has an accent (^) over the first eighth note. The second measure has an accent (^) over the first eighth note. The third measure has a forte (f) dynamic marking and a triplet of eighth notes. The fourth measure has a triplet of eighth notes. The bass line consists of quarter notes and rests.



Third system of musical notation, measures 9-12. The key signature is two sharps (F# and C#). The first measure has a piano (p) dynamic marking. The second measure has an accent (^) over the first eighth note. The third measure has an accent (^) over the first eighth note. The fourth measure has an accent (^) over the first eighth note. The bass line consists of quarter notes and rests.

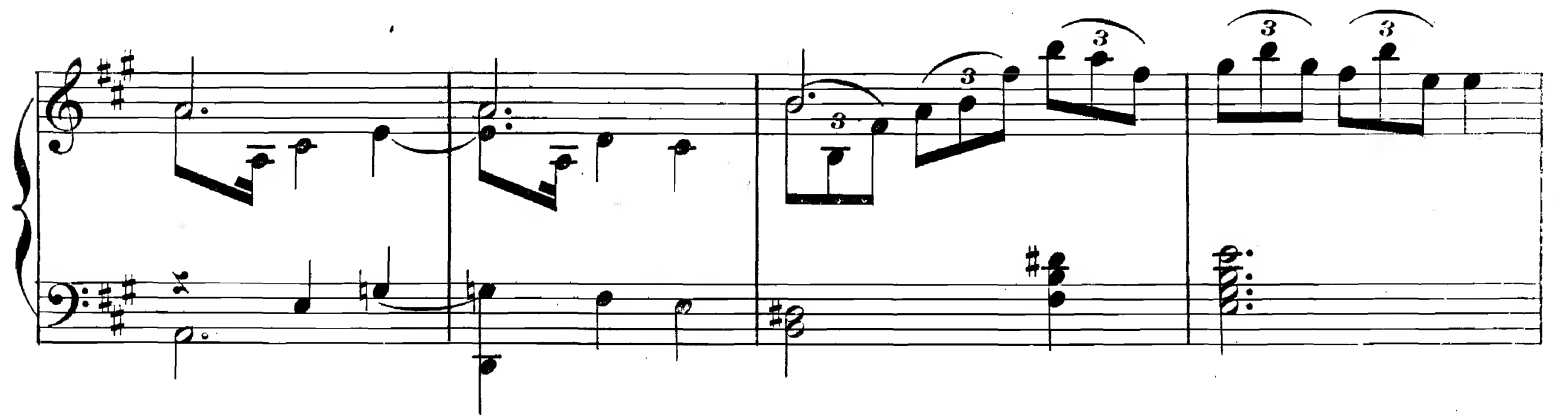


Fourth system of musical notation, measures 13-16. The key signature is two sharps (F# and C#). The first measure has an accent (^) over the first eighth note. The second measure has an accent (^) over the first eighth note. The third measure has an accent (^) over the first eighth note. The fourth measure has an accent (^) over the first eighth note. The bass line consists of quarter notes and rests.

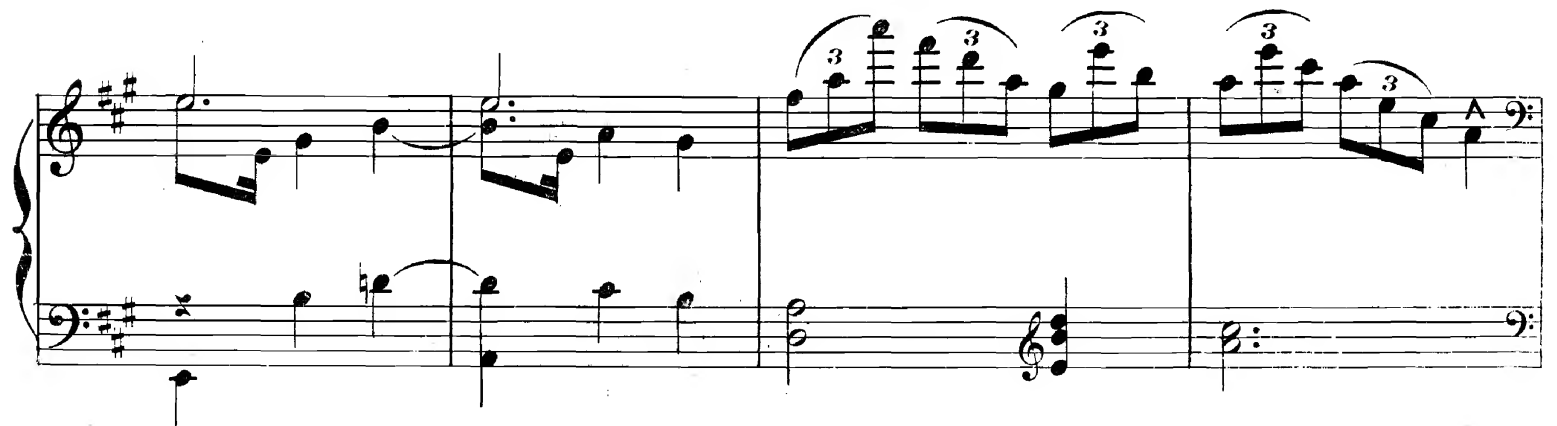




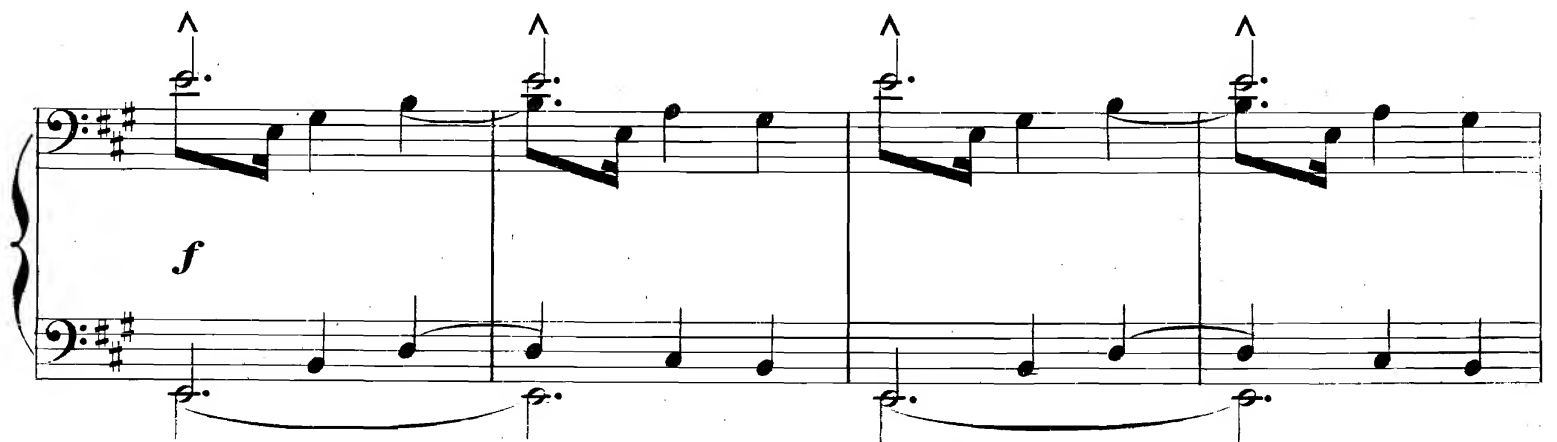
First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, including triplets. The bass clef staff provides harmonic support with chords and single notes.



Second system of musical notation. The treble clef staff continues the melodic line with triplets. The bass clef staff features a more active bass line with eighth notes and chords.



Third system of musical notation. The treble clef staff shows a continuation of the melodic pattern with triplets. The bass clef staff has a steady accompaniment of eighth notes.



Fourth system of musical notation. The treble clef staff features a melodic line with accents (^) over the first notes of each measure. The bass clef staff begins with a forte (*f*) dynamic marking and contains a walking bass line with eighth notes.

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The bass staff begins with a piano (*p*) dynamic. Measures 1 and 2 feature a triplet of eighth notes in the right hand and a half note in the left hand. Measures 3 and 4 continue with similar triplet patterns. A slur connects the first two measures of the bass staff.

Second system of musical notation, measures 5-8. The right hand features a melodic line with accents (^) on measures 5, 6, 7, and 8. The left hand provides a steady accompaniment with quarter notes. A slur connects the first two measures of the bass staff.

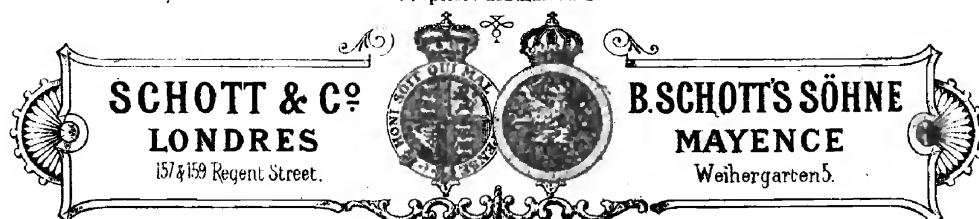
Third system of musical notation, measures 9-12. Measures 9 and 10 contain complex triplet figures in the right hand. Measures 11 and 12 continue with similar triplet patterns. A dashed line with a repeat sign (8) is positioned above measures 11 and 12. A slur connects the first two measures of the bass staff.

Fourth system of musical notation, measures 13-16. Measures 13 and 14 are marked with a forte (*f*) dynamic. Measures 15 and 16 are marked with a fortissimo (*ff*) dynamic. The right hand features a melodic line with accents (^) on measures 15 and 16. The left hand provides a steady accompaniment with quarter notes. A slur connects the first two measures of the bass staff. The system concludes with the word "Fine."

# COMPOSITIONS PAR E. KETTERER

Op. 2.	Mazurka de salon	M. 3.	1 25	Op. 75.	Filigrane-Polka	M. 3.	1 50
" 3.	Rédowa		1 25	" 77.	Fleur de Bruyère, Morceau de salon		1 50
" 4.	Le Rossignol, Caprice de genre		1 75	" 78.	Chanson de Chasse, Morceau de genre		1 50
" 5.	L'Entrée au Tournoi, Marche brillante		1 50	" 79.	Diane de Solange, Fantaisie brill.		2 25
" 7.	Grand Caprice hongrois, Etude de concert		1 75	" 81.	Villanelle, Poésie pastorale		1 50
	Edition simplifiée		1 50	" 82.	Don Juan, Mosaïque		1 75
" 10.	Promenade sur le Lac, Barcarolle écossaise		1 50	" 83.	Philémon et Baucis, Morceau de salon		1 50
" 11.	Bretska, Mazurka		1 50	" 84.	Le Roman d'Elvire, Fantaisie-Transcription		2 —
" 12.	Impérial-Polka		1 25	" 85.	Chanson à boire		1 50
" 13.	1 <sup>re</sup> Romance sans paroles		1 50	" 86.	Galop de Bravoure		1 75
" 14.	Valse-Caprice		2 —	" 87.	Phœbus-Polka		1 50
" 15.	Sicilienne		1 50	" 88.	Mazurka des Patineurs, Souvenir du Nord		1 50
" 17.	Pastorale		1 75	" 89.	Mélodie allemande (Die Thräne). Morceau de salon		1 75
" 18.	La Rosée, Valse brillante		1 75	" 90.	La Châtelaine, Valse de salon		
" 21.	L'Argentine, Fantaisie-Mazurka		1 75		Edition simplifiée		1 75
" 22.	Le Chant du Colibri de l'op. Jaguarita de Halévy, Caprice		1 50	" 91.	Andante et Polonaise de concert		2 25
" 24.	Grand Galop de concert		2 —	" 92.	Marche orientale		1 75
" 25.	Badoise-Polka		1 50	" 93.	Chanson bohémienne		1 25
" 26.	Mandoline et Guitare, Sérénade		1 25	" 94.	Sérénade complainte, Transcription		1 25
" 27.	Grande Mazurka brillante		1 50	" 96.	Les Pêcheurs de Catane, Fantaisie-Transcription		2 25
" 28.	Feuilles d'Automne, Réverie		1 75	" 97.	Il Bacio (Le Baiser) d'Arditi, Valse de salon		1 75
" 32.	L'Eolienne, Etude-Réverie		1 75	" 98.	Gondolina, Barcarolle		1 50
" 36.	Grande valse brillante		1 75	" 99.	Papillons et Fleurs, Caprice		2 —
" 37.	Caprice-Polka		1 50	" 100.	Chanson espagnole		1 75
" 40.	Diamantine, Mazurka de salon		2 —	" 101.	Gaëtana, Mazurka		1 50
" 43.	Les Concerts du Bocage, Caprice		1 50	" 102.	Ronde orientale		1 25
" 44.	Cabel-Polka		1 25	" 103.	Chant du soir		1 25
" 45.	Obéron, Fantaisie de concert		2 75	" 104.	La Norvégienne, Caprice		1 50
" 46.	Caprice bohémien		2 —	" 106.	La Stella (L'étoile), Valse d'Arditi		1 50
" 47.	Sérénade		1 25	" 107.	Rienzi de R. Wagner, Fantaisie-Transcription		2 —
" 48.	Dalila, Valse brillante		2 —	" 109.	Les Recruteurs, Romance du Voile, transcrite		1 25
" 49.	Fête slave		1 25	" 110.	La Chatte merveilleuse de Grisar, Fantaisie brillante		1 75
" 50.	Impromptu-Valse		1 75	" 111.	Lalla Roukh de F. David, Fantaisie-Réverie		1 75
" 53.	Souvenir du Danube, Caprice de Concert en Octaves		1 75	" 112.	Zemire et Azor de Grétry, Fantaisie		1 75
" 56.	Chanson créole		1 25	" 113.	La Servante maîtresse, de Pergolèse, Fantaisie		1 50
" 60.	Martha, Fantaisie brillante		2 —	" 114.	La Sonnambula, Fantaisie de concert		2 75
	Edition simplifiée		1 50	" 115.	Il Trovatore, Illustrations		2 25
" 61.	Quentin Durward, Marche écossaise		1 50	" 116.	Valse des fleurs, Morceau de salon		1 75
" 62.	Chanson vénitienne		1 75		Edition simplifiée		1 75
" 66.	Oh! dites-lui, Romance favorite de Tamberlick. Transcription de concert		1 75	" 117.	Le Réveil des Pâtres, Morc. de salon		1 25
" 66 <sup>bis</sup>	Oh! dites-lui, Romance favorite de Tamberlick, Transcr. de salon		1 25	" 118.	Caprice militaire		1 50
" 69.	Polka-Mazurka sur Faust de Gounod		1 25	" 119.	Espoir! Ballade		1 50
	Edition simplifiée		1 —	" 120.	La Perle du Soir, Fantaisie-Mazurka		1 50
" 70.	Herculanum de David Fantaisie brill.		1 75	" 121.	Boute-en-Train, Galop de concert		1 50
" 71.	Aubade espagnole		1 75				
" 72.	Le Réveil des Sylphes, Fantaisie		1 75				
" 73.	Valse de concert		1 50				
" 74.	Darmstadt, Caprice de Concert		2 —				

Propriété des Editeurs.



Printed in Germany.